

1942

# Building a high school program of art to fit the needs of a changing world.

Ida B. Roy

*University of Massachusetts Amherst*

Follow this and additional works at: <https://scholarworks.umass.edu/theses>

---

Roy, Ida B., "Building a high school program of art to fit the needs of a changing world." (1942). *Masters Theses 1911 - February 2014*. 2669.

Retrieved from <https://scholarworks.umass.edu/theses/2669>

This thesis is brought to you for free and open access by ScholarWorks@UMass Amherst. It has been accepted for inclusion in Masters Theses 1911 - February 2014 by an authorized administrator of ScholarWorks@UMass Amherst. For more information, please contact [scholarworks@library.umass.edu](mailto:scholarworks@library.umass.edu).

UMASS/AMHERST



312066012037057

BUILDING A HIGH SCHOOL PROGRAM OF ART TO FIT  
THE NEEDS OF A CHANGING WORLD

ROY .

1943

LD

3234

M268

1943

R888

COP.2

BUILDING A HIGH SCHOOL PROGRAM OF ART TO FIT  
THE NEEDS OF A CHANGING WORLD

by

Ida B. Roy

Problem submitted for degree of  
Master of Science

MASSACHUSETTS STATE COLLEGE, AMHERST

August - 1942

## TABLE OF CONTENTS

The original art course at Technical High School -	
Pottery	1
Use of Plastics in Art - Clay	3
Manufactured Plastics	3
Art Appreciation	5
Class-room Surroundings	8
Make-up of Class	11
Subject-Matter	13
Unit I - Color	15
Unit II - Clay-modelling	18
Unit III - Plastics	22
Unit IV - Art in the Community	24
Unit V - Modern Needs	30
Conclusion	34

BUILDING A HIGH SCHOOL PROGRAM OF ART TO FIT THE  
NEEDS OF A CHANGING WORLD

The original art course at Technical High School-  
Pottery

At the turn of the century, Springfield was outgrowing its one high school; consequently, a second high school devoted principally to technical training opened its doors about 1901. Evidently the principal of the new school recognized the need of a course for girls which would be the equivalent of the "fine arts" course in the now rival Classical High School and in 1905 offered a course in pottery which was required of all girls in their first year. Within a space of a few years, it was found that some of the pupils were hopelessly handicapped in this course because, although they had the manual dexterity, they lacked entirely skill in design. A second teacher was then engaged to give a course in elements of design for those



who entered without that preparation and the work of this department became popular and flourished until 1936.

At that time, because of economic conditions, it being supposedly an unwarranted waste of fuel to operate the kiln as well as to maintain it, pottery as a course was dropped. As an "industrial subject", actual preparation for occupation after high school, it was in fact too expensive not only from the viewpoint of administration but also of the pupil.

Too few pupils after graduation used in industry the training obtained in this course. A ceramics course including molding, glazing, and firing, into which "pottery" had developed, is too specialized to allow all pupils to take. It should be offered only to those who have shown, after experimenting in an exploratory course, a special aptitude for this particular phase of work.

Rather than drop pottery it might well have been made part of an exploratory or an appreciation course in the first year of high school as

I will show later. The equipment for the firing could be retained and used only for the more advanced pupils who wish to specialize in ceramics. Certainly the entire elimination of the pottery course was not a step forward in art education.

#### Use of plastics in art - Clay

Modelling in clay, plasticine, or any other similar material is very definitely an operation which every high school student should have experienced whether it is for appreciation of works of art, self-expression, preparation for more advanced courses, or preparatory to an art profession.

Nature is most generous in supplying clay as a medium for modelling. Clay can be found in most every part of the country and although it varies in texture, and consequently in pliability and hardening qualities, it can be used in learning the fundamental processes of modelling. One of the greatest assets of clay is its availability and the simple process needed to make it sufficiently pliable for use. If clay is too hard and dry to mold, one simply has to add water to make it more pliable.

#### Manufactured plastics

Science has achieved a triumph in the last decade



in producing another medium for the sculptor in the manufacture of plastics. The study and production of this material are young and the field for its use is limitless; we see plastics used in every field of industry and art for practical and decorative purposes. It is a product that can be cast or molded as modelling clay. It can also be sawn, cut, machined, or tooled. It can be rolled and pressed into sheets to be used as glass. Probably no other product can be shaped and formed in so many ways and with such satisfying results as this chemically made product.

Unfortunately this material has been withdrawn from the market to-day but when it is put into the hands of the student or layman, as we hope it will be after the war, he will be able to use it just as he uses clay but with much more pleasing results because of the variation in color, texture, and luminous quality. A distinct advantage over clay in molding "plastics" is that this product does not have to be "fired" to make it permanent.

The most common form of commercial plastics is



Lucite. Very definite work was begun in Technical High School with this product a few years ago. It was used only as a medium for carving as wood was formerly used and opened an interesting new field in the art courses but the work had to be suspended because of priorities.

The use of the sheets of plastics which may be utilized in place of glass is infinite. They have been used particularly in the construction of models of buildings, airplanes, lay-outs of all kinds, and for preparing exhibits. When this product is again available, no doubt there will be multiple places where it can be used other than those already mentioned.

#### Art appreciation

A course in "appreciation of art" has no attraction for the average high school student. The idea of spending five hours a week looking at prints or lantern slides of great examples of Greek architecture, of sculpture, and of paintings, is not sufficiently interesting. Neither does he like the lectures on art however well-informed his teacher is unless he sees an opportunity to "rest" during

that period or to make up some extra credits with painless effort. Art appreciation does not have to be taught by these methods, however.

An art appreciation course should be required, if possible, of all high school students in their first year. This has been done in New York City with first and second year high school students. "This course," stated Associate Supt. Harold G. Campbell, in the announcement of the new classes, "designated to give to all, and especially to those who have no marked technical ability, a chance to study creatively the art that is related to their immediate surrounding, is apparently meeting a genuine need." (') Similar courses are given in Los Angeles, Baltimore, and Newark, New Jersey. The course should not be called art appreciation but "art in every-day life," "art in the modern world," or some other such title. The purposes of the course would be:

1. To enable the pupil to appreciate and enjoy beauty wherever it is found and to desire it in

(') "Arts in American Life," Keppel & Duffus. p.50



his personal possessions and in his civic surroundings.

2. To develop selective judgment in the choice of design, color, and construction.

3. To develop ability to express creative ideas.

The course should reveal to the pupil the beauty of nature and of the arts so that he may recognize and enjoy it in his surroundings. It should develop good taste in personal acquirements as well as in surroundings; it should enrich life and train for leisure; and it should instill the desire to create, to encourage, and to develop the powers of judgment and appreciation. In learning to appreciate through using certain mediums, however, one might develop a particular skill in which he is gifted.

In view of this study and because of the modern trends in our social as well as educational fields, I should like to recommend the following course in art for the first-year student in high school. I have in mind for this course Technical High School, Springfield, Massachusetts, not because it is in need of revisionary changes more than any other high school, but because I am more familiar with its present curriculum.

### CLASS-ROOM SURROUNDINGS

In the first place the art courses should be taught in a room made as attractive as possible from the point of view of display of art objects, color arrangement, and equipment. The rooms or areas in which a subject is taught whether it be art or any other course should exemplify the work of that department. Following are a few specifications:

(1) The correct location of the art room is all important, so much depends upon the lighting which should come from the north exposure. If the room does not have the north light, provision should be made for the proper lighting.

(2) There should be movable furniture because of the following reasons: (a) class sizes vary and the division of the class into groups would necessitate moving chairs and tables for proper adjustment; (b) It makes possible more comfortable position as to light and temperature; (c) those that choose to work by themselves can withdraw to a distance further away than possible if chairs and tables are stationary; (d) movable furniture lends a sense of freedom and reflects the same atmosphere in the work produced.



(3) There should be an adjoining room for laboratory work which could be used to particular advantage by "work groups" of the regularly assigned classes and be special students of picked groups who would be allowed to work independently. This room should be adequately equipped for the various crafts, such as, benches for modelling, large-top tables, proper storage for clay, a kiln, a loom, and tools.

(4) There should be ample storage space for each student's work.

(5) A store-room in close proximity to the art room is important in the care of and in dispensing material to the classes. It contributes to the efficiency of the work being carried on.

(6) A room-library containing books and periodicals for class use should be well equipped.

(7) A lantern to be used for demonstration purposes should be available.

(8) Screens for exhibiting class work for criticism and for demonstration purposes, as well as a reflector-screen for slides and moving pictures should be part of the room equipment.

The items mentioned are among the many that an

-10-

art room should contain in order to produce the maximum in self-expression and in craftsmanship.

MAKE-UP OF CLASS

A course in "Everyday art" as I have chosen to call it, meeting five times a week, should be required, if possible, of all pupils in their first year of high school. The classes should not be co-educational because the problems for the boys would be quite different from those of the girls in this particular course. In the more advanced work, however, the classes could be made up of both boys and girls.

A first year program incorporating a general knowledge of art principles would be much more appealing and interesting if it included application as well as the theory of art. In this application of theory to avoid any possible disinterest in problems not applicable to both groups, boys and girls should be separated. In this way, working from the personal to the impersonal could be accomplished with greater speed, more enthusiasm, and more immediate results.

In the case of a "college preparatory" student even though he does not have the opportunity to continue the study of art in high school, he would find that the art training received in this course would be advantageous in his college work whether it be of a tech-



nical nature, purely cultural, or for graphic self-expression in any field he chooses. The future architect, engineer, historian, or scientist would be more adequately equipped for his special field with this "fine arts" background than without it. For the "general course" student, this course would give him the necessary training in techniques for further art work in high school or for developing a skill for occupational art work and would prepare him for the worthy use of leisure time following his high school education. In the case, however, of both students, the course provides a background that contributes in an immeasurable degree to the enrichment of life.



SUBJECT MATTER

Advantages of the UNIT plan

The subject matter of the course should be definitely laid out in five units; the time for each unit would depend on the interest of the class in that particular phase of the subject, the existing economic and social conditions, the availability of material, and numerous other premises.

It is assumed that all pupils entering high school have had experience in two dimensional study since most of the work in the required junior high courses is illustrative work done on paper with water-color, crayon, pencil, and sometimes oil. The first unit in the high school course, therefore, should be color because it is so vital in everyday life and is a requisite for all art work. From color the course can easily progress to the second unit, clay modelling. In clay modelling the pupil experiences the "feel" of the third dimension. He also has the opportunity to express his ideas in a tangible form, and in this should be encouraged. The third unit, in normal times would be partly a continuation of the second unit, work in modelling, but plastics would be used as

a medium instead of clay. This material would give the student an opportunity to combine color with molding since it is varied in coloration, transparency, and texture. A second phase of this unit would be the carving of plastics as one carves wood. For the present, in this time of war, modelling of colored clay and the carving of wood should replace the use of the new material. The fourth unit, art in the community, should be developed here to strengthen citizenship and increase civic pride. This unit would give the student an opportunity to use for illustrative purposes the technique he has learned in the first three units. The fifth unit would be an exploratory period. The problems discussed would depend on the demands of the time, the interests of the pupils, etc. It would afford the pupil the opportunity to "try out" the field of art in which his interest lies; it would give him an opportunity to integrate his art work with other studies if a suitable project should be presented; and not the least important, this "free" period would give him an interest which he might develop later in school life or in the "after school" period professionally or for leisure time to attack and seek to solve particular problems which might arise in time of war or in any



other emergency.

Unit I - COLOR

For the first unit, the subject of color could be stressed. This study of color can be introduced in several ways. One of the most interesting approaches is the analysis of personal coloring. This, because it is personal, is vitally interesting to each pupil and is his first concern. It can be introduced as a class problem where each member is placed in his color group, e. g., light, medium, dark. Each group experiments and finally selects the colors best suited to its needs for harmonious combinations.

In case of personal defects, race-color, or other complications, the teacher should anticipate the situation and if at all possible direct the procedure so as to include these persons with the other members of the class. If, however, it proves inadvisable to co-ordinate with the class group, these persons could be taken individually by the teacher or a group leader and in this way avoid any embarrassment for the student and at the same time make him feel himself one of the class. All through this process of analysis, pupil participation is foremost, while the teacher serves as adviser

and guide. From this point on, the pupil knows his own needs and wants as far as color is concerned and proceeds with his individual problems.

A second step in this study is the selection of color best suited to types, which involves size, build, character traits, and attitudes, together with effect, use, and symbolism of color. Jane, a first year student learns how colors effect size; she is enormous and is convinced, after a group discussion, that the intense colors which she has been wearing are not the best choice for her proportions. Students, boys and girls, discover for themselves countless other examples of similar nature.

In discussion groups, the meaning of color is visualized in the following line of the poem by Margaret Sangster, "Song of our Flag":

"A bit of color against the blue  
Hues of the morning, blue for true  
And red for the kindling light of flame  
And white for a nation's stainless fame."

Charles Sumner wrote in "Beautiful Symbolication of the Flag" ----- "The very colors have a language which was officially recognized by our fathers. White is for purity; red for valor; blue for justice; and altogether, bunting, stripes, stars, and colors blazing in the sky, make the flag of our country, to be cherished by all our hearts, to be upheld by all our hands."



The pupils themselves find numberless such examples of meaning of color in their store of poems and works of literature already acquired. They make the connection very easily between the meaning of color and fitting it to the proper characters and personalities.

After treating in this way the color problem from the "personal", we proceed to the "impersonal". Following are some practical experiments which can be taken by classes for interesting color study:

1. Exposure of the class-room as it concerns color best suited to it for maximum comfort and efficiency.
2. Light and color throughout the school building, such as in corridors, lunchroom, assembly hall, gymnasium, classrooms and laboratories.
3. Color as it concerns exhibitions of school work.
4. Color in dress - effect on personality - effect indoors - effect outdoors - effect in fair weather - effect in inclement weather.
5. Choice of colors for school banners, pennants, class colors, decoration for school activities.

Since the subject of color is such an extensive one, it is an excellent choice for students doing "voluntary research." No subject can be more timely at the present

than color such as in war maneuvering, and in camouflage. The extent of this phase of color study would depend upon the prevailing condition of the world at the time, since color in camouflage is primarily a war problem.

In all this work there should be "voluntary research." The teacher should encourage pupils to find examples to amplify class work and to stimulate interest. The museum should be to the Art student what the library is to the English and Social Studies students.

#### Unit II - CLAY MODELLING

"A world of history, beauty, custom, and feeling is preserved in this now minor art which was so important to earlier men. Through pottery we can read history and follow the diffusion of cultures. In its forms and patterns can be seen in simple and direct terms the inherent sense of design, the love of rhythm, and the feeling for harmony which underlie our modern heritage. Pots, to many early races, had souls which cried out and left when the pots were broken, and their value was as much in their meaning and beauty as in their capacity to hold water." (')

Through the study of pottery, we acquire not only an appreciation of line, design, and color, but we become acquainted with the people who made the pottery.

---

(') "The Fine Arts," E. Stanley Smith, in Roads to Knowledge, Neilson, W. A. New York, 1932, p.10

---



It becomes a living symbol of the nation or race that it represents. In the great art of the ancient Chinese, their superb pottery was unexcelled. The form, color, texture, and rhythm were all present in this expression of art. It can be studied from the viewpoint of plastic art because of its decoration. In order to appreciate thoroughly what lies back of the finished product, the layman should have the experience of producing the same kind of work however unfinished the result may be. For this reason, one unit of the art program of the year should be devoted to actually using the clay in modelling and the student would learn to appreciate "by doing". The pieces produced should be simple and certainly would not have to be "finished" and needless to say would not necessitate firing to be made permanent as they would in a more advanced course of ceramics.

With the introduction of the subject of modelling, the teacher would give demonstrations and would present the technique of modelling. She would fashion a simple piece of pottery and then allow the class to work with the clay. She would encourage them to develop any ideas they might like to carry out in this form of expression and thus develop any creative ability they

might have and at the same time provide them with a tool subject that they may use later on in the course. It would naturally follow that those who have a special aptitude for this particular kind of work would develop perfection in technique and would be encouraged to study it further. At this point the teacher should be on the alert to discover and encourage talent that she might find in any of the pupils participating in the work. Even for those who have not special skill in handwork, the experience of "doing" makes them realize the skill involved in the creation of the works of art.

Since clay is soft and pliable, affords possibilities of building up and tearing down, is easily obtained, may be used over and over again, and is inexpensive, it offers one of the best mediums one can use in high school classes. It promotes spontaneity in quick expression, it develops finger dexterity, and can be used in simple designs as well as in more complex ones. It is a medium which gives complete satisfaction and immediate results.

In using clay, the pupil discovers the third dimension. In the formal art courses before entering high school, he has had little if any practice in the third dimensional field.



He learns "by doing" that clay is not only used for making figures but also to illustrate masses as architects use it in finished models of buildings or as landscape architects use it in making models of ground forms, foliage masses, etc. He sees the possibility in this method of making a plan more realistic than is possible on paper. In many cases this work might be the foundation of work carried on later in the architectural and other scientific fields. It has the popular appeal also of allowing the pupil to try to produce for himself such models of buildings etc., as he has seen, possibly at the World's Fair (for there were many there) or in the movies. If he is more interested in other fields it gives him a chance to express himself in his chosen field which might be among the following: airplanes, automobiles, train terminals, airplane hangars, stage settings, interior "lay-outs," etc.

The manipulation of clay is the first step in pottery-making and it would be only this step that would be taken in this first year course. If a pupil is interested in this field, he could continue his work in a course in ceramics in his second or third year.

Helen Gardner in "Understanding the Arts" makes

pottery sound so intriguing in her chapter "The Art of Pottery" that one would be inspired to enter this field of art. The magazine "Design" features special articles monthly on Pottery. There has been a renewed interest in this field since the National Ceramic Exhibition in Syracuse, New York, in October, 1941.

### Unit III - PLASTICS

As I mentioned before, the pliable commercial plastics could be used just as clay and would give color, transparency, and texture not found in clay. In this third unit also, the time should be given to carving the commercial plastic. That work, however, will have to be laid aside for the present and the carving should be done in wood, soap, or any other material available for that purpose. Since the technique in carving is similar in plastic or wood, the actual learning process for this unit would be the same regardless of material used. "Modelling and carving are different human actions, originating respectively in the boy making a mud pie and the boy whittling a stick." (') In the latter, the boy takes away from a given volume, while in the former, he builds up from a small to a greater volume. In carving the art-

---

(') Understanding the Arts, Helen Gardner N. Y., 1932,



ist subtracts until the result is reached; the planes of the original block determine the limits of design. In modelling, he builds out from a slender framework unlimited by any bounding plane. In clay, since it can be shaped easily and quickly, there is more freedom than in carving. In carving, however, the result is more permanent, has strength, and can be even monumental.

Since the procedure in presenting this unit would be the same as in the preceding one, we will not have to discuss it further at this time. Wood may be used for the present as a substitute for plastics that we hope to use after the war. Whatever the medium, it is particularly important to learn the technique of carving because of the special demand for it now. Our government has appealed to the schools and has sent out specifications for making airplane models in wood. These planes must be made to scale and must be accurate replicas of planes used in warfare. The models are being used in aeronautics classes in the army and the demand is greater than the supply. Besides giving an opportunity to the young to develop a technique that fits in perfectly with their art course, it is giving them a chance to serve their country. After this unit is pre-



sented in class, the pupils might continue their patriotic service depending on the time they can give to it outside of school.

This is truly a tool subject, one giving a real service, as well as a medium through which a person may appreciate works of sculpture and other works of art.

#### Unit IV - ART IN THE COMMUNITY

In this, the fourth unit, knowledge and appreciation of modern surroundings is necessary for the development and progress of American life. Each member of a community should feel a personal responsibility in civic affairs if an interest is going to develop among the citizens for the planning of their city or town. What better way to develop pride for one's home and community than by participation in discussion groups guided by well and accurately informed leaders? Results of exploring in various graphic mediums to make proposed "lay-outs" and plans for general improvement is a tremendous asset to both pupil and community. To meet current problems adequately, in addition to a thorough knowledge of local situations, a skill in manipulation and a capacity for self-expression are prerequisite and presumably have been acquired in

the course before this unit is studied.

Familiarity of the citizens of a community with every example of beauty which a village, town, or city possesses, is important. It creates a pride in surroundings and increases interest through contact with examples of fine art; appreciation becomes keen and is reflected greatly in the improved taste of the populace. By introducing first year students to as many as possible available examples of sound art, through the coöperation of museums, libraries, and institutions of historical and artistic value, a foundation is formed which will cultivate good taste and greater appreciation.

The plan of the city, town, or village can be an introduction for teacher-pupil discussion groups covering the "lay-out" of the street, the location of buildings, the type of architecture, the chief industry or industries, the geographical features, the residential section, the population of the city, and the subsequent relation of each of these groups to the other. This discussion can be followed by supplementary information gathered by certain students interested in "voluntary research."



Public buildings such as the city hall, courthouse, libraries, museums, community-houses, post-office, fire and police buildings, churches, and commercial buildings could be visited and studied for their location, style of architecture, landscaping, functioning, and contribution in general to the city or town. Famous buildings and monuments of architecture other than local should be brought into the course for comparison and general information.

The interior of each building contains a style of decoration fitted to its type and function. Mural decorations, of which this country had few prior to the establishment in recent years of various government relief administration departments, are numerous throughout the country. True, all examples of modern mural decoration cannot be rated as "fine" art but they make a definite contribution to civic interest. Their subjects, all of which record happenings of local interest have, besides their type of decoration, an historical value and they furnish important data. Each of these buildings and their decorations portray the life of the community and not only inform the casual observer but become a source of visual edu-



cation. It furnishes an incentive for the betterment of society and creates a pride in the locality. To make him a better citizen, every person should know his community and its history.

The "approaches" and "exits" to a town or city are of vital concern: their appearance as regards property valuation, esthetic value and use, is as important as their safety and convenience to the citizens. There is no lack of examples where this improvement has been accomplished through landscape and road designing. It has contributed to more attractive and pleasant surroundings. Recreational areas on highways as well as in parks within the communities have a tremendous influence on American life. These are the problems of the people and will be more universally solved if there is a keen appreciation built up from an early age. Game areas, picnic grounds, roadways, bridle paths, nature trails, harmonious park furniture, (benches, tables, chairs, drinking fountains, waste receptacles, ovens, and numberless other items) provide art problems for the present day.

Houses have been built in greater numbers in the last decade than ever before and with the development of industry and science and with economic and social

changes, house plans have been greatly altered, although there still remains a great bulk of traditional American proportion and detail in ornamental design. With the rapidity of changes, a sense of line, form, and color should be cultivated in order to discriminate between the "good" and the "poor". The house plan needs not to be duplicated or in any sense copied from the early periods but should have something equally good. New houses can be "new" but they must possess the qualities that have made other periods of architecture endure. Since the surroundings of the house, the garden, outdoor living-room, the fire-place, form a part of the home problem, "landscaping" plays an integral part. The interest in the home is one phase of daily life that will be greatly increased for the duration of the war because of the curtailment of automotive transportation.

Development of streets with planting to give effect of pleasing space and continuity involves landscape design. It extends house building from an individual to a group problem. The government house projects can be visited, studied, and discussed as design problems from the same point of view as landscaping of roadsides, street "greens," parks, and parkways.

These are all topics that can be discussed in this



unit of work. The method of presentation will depend on the personnel of the class, the ingenuity of the teacher, and the means of motivation to accomplish results. This unit should offer interesting and sufficient material for group work. A topic could be assigned to each group and under the leadership of a student leader and the guidance of the teacher a finished project from each group would present a complete plan of "community planning". This would afford an excellent opportunity for the pupils' development as well as for creative work in planning, sketching, and modelling. Before the assignments are made to the groups, field trips should be made; there should, when possible, be conferences in school with experts in each field of this study of community life; museum exhibits should be loaned to the class, and there should be co-operation between the museum director, staff members, and the pupils. Such activities would be living experiences for the pupil and would make the pupil constantly aware of the beauty in everything that surrounds him. He would unconsciously look for "art" in his every day life; he would learn to see as an artist and consequently learn to do in an "art" way and develop creative ability.

"Art Today" by Faulkner, Ziegfeld, and Hill has an excellent chapter on "Art in the Community." This chapter might be too involved for the high school student but would give the teacher a good background for this topic.

#### Unit V - MODERN NEEDS

The fifth and the last unit would necessarily be the most flexible of the course. It would be two-fold in purpose, to meet the current needs of the times and to be used as a guidance period. The most difficult problem would be to choose the most important phases of the subjects presented by conditions to be treated in the allotted time. In time of war, for instance, there are numberless problems that could be treated by the art department. The "art of camouflage" is very important and most interesting. This subject is an extremely complex one and could be studied from an experimental standpoint in addition to illustrative material, photographs, discussions, and through current publications, visits to air-bases and field trips for sketching.

At the present time there is an excellent exhibit at the Museum of Modern Art in New York on camouflage. Pamphlets on the exhibit can be secured from the museum,



as well as a book describing it in detail. The book "Industrial Camouflage Manual - Pratt Institute" by Konrad Wittmann may be secured from Reinhold Publishing Corporation, New York City. The May and June numbers of "Design" also have very good articles on the subject, camouflage. The January, 1942, issue of the "Military Engineer" has an article written by Homer Saint-Gaudens, entitled "Concealment Needs" that gives pertinent information on camouflage. The Department of Military Engineer, Washington, D. C. will send out information on camouflage upon application. The W. P. A. organized a class in the "Art of Camouflage" in April and no doubt pamphlets are available through that source. With these sources of information a most complete course in camouflage could be laid out.

Planning air-raid shelters in which the time will not only be spent in "safety" from bombing but will afford "occupation" to the refugees during attacks, decoration for "black-outs" for interiors, map-making, lettering, costuming for military and defense needs are a few subjects for study that are of paramount importance today.

In normal times this period can be spent to solve

one's personal needs and develop one's own tastes. No doubt, each pupil has some problem of his own that presents itself at some time during the year and this would be the proper period to work it out. It might be a question of his own appearance, one of his home, either the interior or the surroundings, or it might be one concerning some member of his family. In any case, the pupil should be encouraged to experiment and find the best solution for his particular case.

The work of this unit demands a great deal of the teacher. Obviously, students will be working either individually or in small groups and there will be freedom for self-expression and creativeness, but since this unit is at the end of the year, it can be done efficiently under the guidance of the teacher and group-leaders who have proved themselves by this time dependable assistants.

This course as it is laid out would not be a simple one either for the pupils or for the teacher. The demands would be great on the teacher both in the classroom and in preparation for the course. She should be ingenious enough to adapt the subject matter to the conditions imposed by the times; she should be versatile enough to teach art through all the different mediums



and with a good basic art training there is no reason why that could not be done.

The pupil should find something in this year's course to fit his particular needs and interests. It would be too much to expect him to become proficient in the use of any one or all the mediums in such a short time; he no doubt would find one which would appeal particularly to him and which would encourage him in self-expression and creativeness. The course would make him conscious of "art" that surrounds him for he couldn't help but learn that art today is not confined to pictures and sculpture; it enters into every human activity.

The primary aim through this first year period is appreciation through "doing" and the secondary, self-expression encouraging the development of creative interest and abilities rather than perfection of technique. The present world requires not only quick thinking but spontaneous expression in whatever medium one chooses. "And the quality of the final work depends upon the judgment of the artist in selecting the medium that will harmonize best with the idea that he wishes to express." ( ' )

### Conclusion

It is interesting to note that the New York Times of July 18th gave an account of a new fine arts course that is offered to the Radcliffe students. The account says "the pupils are not expected to become professional artists; they learn appreciation through various experiences in drawing and painting." In "Design" of March, 1942, there is an article "A Student Workshop at Dartmouth College" written by its director, Vergil Poling, which shows how the student learns to appreciate "by doing" as in the case of the Radcliffe girls. These courses are offered at the present time in college. The same kind of a course, if given in high school, would fit the more mature student in college for more advanced work in art in the particular field in which he is most interested.

On July 12th, the Times showed a photograph of Connecticut College girls working on posters in an all-out campaign to help win the war. Whether it is the making of posters, teaching camouflage, or any war time activity, the art teacher, college or secondary school, must be ready for it. Just so in this high school the teacher must be sufficiently resourceful to keep the course flexible enough to cope with immediate situations and to meet the needs of a changing world.



## BIBLIOGRAPHY

- Dee, Hy "Designer as Bombardier." Design May 1942.
- Dee, Hy "Camouflage - ground patterns." Design June 1942.
- Gardner, Helen. Understanding the Arts. N. Y.:  
Harcourt, Brace & Co., 1932.
- New York Times - July 12, 1942.
- New York Times - July 19, 1942
- Poling, Vergil "The Student Workshop at Dartmouth  
College" Design March 1942.
- Saint-Gaudens, Homer "Concealment Needs" in The  
Military Engineer January 1942
- Smith, E. Stanley. "The Fine Arts." in Roads to Knowledge.  
Neilson, W. A. New York: Norton & Co., 1932.
- Wittman, Konrad "The Art of Camouflage - Pratt Institute"  
Reinhold Publishing Corporation, N. Y., 1942.

## SELECTED READING

- Bragg, Sir W. H. Creative Knowledge. New York: Harper,  
1927.
- Ege, Otto F. "The Future and Art Education." Education  
March 1932.
- Eurich, A. C., and Wilson, E. C. In 1936. New York:  
Henry Holt & Co., 1937.
- Farnum, R. B. "Some Findings in Art Education in the  
United States." Education March 1932.

- Faulkner, Ray; Ziegfeld, Edwin; and Hill, Gerald;  
Art Today. N. Y., Henry Holt & Co., 1941.
- Hawley, Cecilia L. "Broadening Our Conception of Art  
Education." Education March 1939.
- Kaempffert, W. B. Science of Today and Tomorrow.  
N. Y.: Viking Press, 1939.
- Keppel, Frederick P., and Duffus, R. L. The Arts in  
American Life. N. Y.: McGraw-Hill Book  
Publishing Co., 1933.
- Levy, Florence N. "Vocational Guidance in the Design  
Arts." Education March 1932.
- Mathews, Conan. "Why Art in College Education."  
Education November 1932.
- Newby, Ruth Warren. "Art for Human Needs." Education  
November 1939.
- Sargent, Walter. "Creative Work in Drawing."  
Education March 1932
- Simpich, Frederick. "Chemists Make a New World."  
National Geographic November 1939.



Approved by:

Arthur K. Harrison

C. J. Welles

Problem Committee

Date:

Oct. 15, 1942





